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the soul; desert wanderings; Swedenborgian heavens and hells," and against the work of the following year is set: "Light after darkness; new productivity with recovered Faith, Hope, and Love—and with full, rock-firm certitude." The translator, who writes a prefatory study of the play, finds in it the moral that moderation verging upon asceticism is wise for most men, and essential to the man of genius who wishes to fulfil his divine mission. On the whole, we find in the play a much more subtle and spiritual lesson than that of asceticism. Rather Strindberg seems to be pressing home the very teaching of Jesus, that the sins of the spirit are as productive of evil as sins of actual commission. Maurice in the play did not kill his child, but he wished her out of the way. He was hardly unfaithful to his mistress, but he wished her out of his successful, forth-striding life. Henriette and her sisters had not committed a crime; they had merely *wished* a crime. In Strindberg's mystical, religious period he felt that, after all, it was the thoughts he had harbored that had tarnished his life, and it was at mental, not physical, crime that he was aiming his arrows. The ending of the play, in which Maurice determines to go to church and heal his soul one evening, but to return to his worldly success the next, is exceedingly weak.

The interest of the play lies in the sincere effort to see into the nature of sin, and there are moments in the play of great dramatic capacity, as, for example, that where Henriette and Maurice meet, and again in the scene where, knowing each other's capacity for evil, they heap suspicions upon each other.

BERGSON. By JOSEPH SOLOMON. New York: Dodge Publishing Company, 1912.

Bergson is foredoomed. He cannot escape popularity. Partly the charm and lucidity of his style invites followers, partly his conclusions as to freedom, reality, creation, growth, fall in with the natural common-sense preconceptions of man. Free will seems to the common-or-garden man the very nature of his individuality, so it is agreeable to find a philosophy which, instead of assuring him that his choices are merest illusions, assures him that there is that in the nature of life and consciousness which is itself essentially free will. The reality is the life which has evolved us, and the life itself offers us a portion of its freedom, its incalculable openness to development.

To write a cursory introduction to Bergson is not an easy task. Those who care to speculate upon the nature of their existence will read and hear the philosopher himself. Those who desire to take cursory note of a passing phase of thought will get a few catchwords and very probably much misconception from such little volumes as this. The book belongs in the series of "Philosophers, Ancient and Modern," fifteen volumes of which have been published. Bergson is the only one whose work has attracted so much attention that he has been included while yet living. "His reassertion, in a far more explicit form it is true, of one of the imperishable ideas of antiquity, his bold arraignment, which is at the same time in a way a justification, of the whole course of philosophy from Socrates downward, his conception, for the first time definite and duly limited, of evolution, and his great learning—all seem to justify the

inclusion," writes the author. The little book contains five chapters dealing with, I., "Change"; II., "Life"; III., "Evolution"; IV., "Thought, Intelligence, Knowledge, Reasoning, and Logic"; and, V., "Conclusion," a final summing-up.

The chief and most widely known point of Bergson's philosophy is the Heraclitean doctrine that all things move; that life is in flux. The first chapter is naturally an attempt to make clear the bases and result of Bergson's theory of time and duration—time, as an abstraction; duration, as a felt reality. Bergson does not hesitate to say that time affects the animate but not the inanimate—*i. e.*, that change in the animate can only be represented as continuous processes having duration; while changes in the inanimate cannot be observed as such by us. Abstract time is just the common measure of all duration, duration is measured by time; yet we choose our representative of time (clock, earth, etc.) by reference to the duration of its processes, thus turning round in a circle without outlet.

While here and there Mr. Solomon interlards his short summary of Bergsonian processes with such criticism as this, he does not on the whole attempt more than to give an easy outline and short summary of the new philosophy. It is inevitable that such summaries should be fertile soil for misconception. One feels, after looking it through, much as he did who was accosted by a young woman studying psychology, who just before examination demanded, "Couldn't you give me in a few words the main points of Kant's philosophy?"

THE RENAISSANCE. By J. BASIL OLDHAM, M.A. New York: E. P. Dutton & Company, 1912.

This book treats a large subject in small space but with such wisdom in omission, such power of packing much into little, that the book is a very marvel of concise treatment. There is not a threadbare or conventional phrase in the book. The author knows his period from end to end, and knows also what is vital to the understanding of it. In making this little volume he has managed in one hundred and twenty short pages to pack the meaning of that wonderful revival of life, of learning, of art and thought. The book is divided and summarized to suit beginning students, but it is equally convenient for reference to the real reader. The illustrations are chosen with taste to point the spirit of certain trends; Bennozzo Gozzoli's "Lorenzo de' Medici," Leonardo's "Mona Lisa," Michael Angelo's "Moses" illustrate art tendencies in Italy; "Azay-le-Rideau" the awakening in France; while the decadence of the Renaissance and the birth of realism are illustrated by Veronese's "Marriage at Cana," Raphael's "Incendio del Borgo," and Mantegna's Brera "Pietà." The book is entirely up to date, and aware of the very latest results of scholarship and investigation.

TAOIST TEACHINGS. Translated from the Chinese by LIONEL GILES, M.A. New York: E. P. Dutton & Company, 1912.

This most recent addition to the valuable "Wisdom of the East" series contains extracts from the *Book of Lieh Tzu*. Lionel Giles follows the